

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
MARCH NINETEEN TWENTY-EIGHT



MADONNA WITH SAINTS, BY PAOLO VERONESE. LENT BY MR. CHARLES H. WORCESTER

VOLUME XXII

NUMBER 3

A PAINTING BY VERONESE

"**M**ADONNA with Saints," lent by Mr. Charles H. Worcester, brings to the Art Institute a superb example of the work of Paolo Veronese (1528-1588). Born in Verona, the son of a minor sculptor, Paolo, whose family name was Caliarì, began to paint at an early age, and had achieved quite a local reputation by 1555, the year in which his compatriot, the Prior Bernardo Torlioni invited him to Venice.

At the moment of his coming, Venice was at the height of her glory; under her triumphant oligarchical "Republic," the richness of both East and West were pouring through her hands. The whole city was alive with the spirit of ceremony and festival; the merchant princes were turning their attention to the arts; chapels and villas were being repainted, and the Prior seems to have had no difficulty in getting Veronese a commission to decorate the walls of the church of San Sebastiano. He was instantly successful in this venture and orders followed, even the usually ungenerous Titian, recommending him for work on the Doge's palace. In 1563 he completed the first of his great supper-pieces, the "Marriage at Cana" for the refectory of San Giorgio Maggiore. This large painting, which Napoleon brought back with him from Venice, and is now counted among the treasures of the Louvre, shows Veronese's gifts of monumental design, glowing color, and complete emphasis on the beauties of external life. Three years later he returned in triumph to Verona, to paint the "Martyrdom of St. George," in a church dedicated to that saint. His "Feast in the House of the Levi" in 1573 aroused the ire of the Inquisition, who condemned the painter for introducing "buffoons, dwarfs, drunken soldiers and other fooleries" into a scene of scriptural nature. The culmination of Veronese's art may be found in the splendid decorations for the Ducal palace, which give him a unique place in the history of Italian art.

Though many of his pictures were religious in subject, in spirit they expressed

the exuberant materialism of his adopted city. These ceilings, these huge murals, were painted for worldly patrons and worldly monasteries, and at best they are dignified, never truly devotional. For the spiritual ecstasy of the earlier masters, Veronese substituted a remarkable ease of composition, brilliant scientific knowledge and a palette, glowing with chords of color. All his life it was Venice that delighted him, and he is at his most characteristic phase when portraying her as a smiling opulent woman, the Goddess of the Adriatic, loaded with gems, and rich velvets and damasks.

In fact so admirably did he paint her, and so childlike was his acceptance of her luxury, that the quality of feeling has been completely denied him, and he has been called simply "a decorative painter." Almost everyone admitted that he was the supreme example of his kind; Delacroix once said with true Romantic exaggeration, that he owed him everything; Ruskin was never tired of exalting his triumphs; Berenson has pronounced him "much the greatest master of the pictorial vision." But even his enthusiasts were ready to acknowledge him somewhat deficient in the matter of common humanity.

With these limitations in mind, therefore, it is particularly interesting to turn to Mr. Worcester's painting, and find almost at once, those qualities which have always been denied to Veronese. Here is a perfect negation of the usual Baroque splendor; here are simplicity, tact, and no mean order of religious intuition. Of course, it must be first of all admitted that Mr. Worcester's painting is unfinished; it is a studio sketch, and not a little of its directness doubtless comes from its uncompleted state, but it is important to discover that, beneath his grandeur, Veronese was capable of painting with direct emotion.

The composition, which is a variant of his favorite pyramidal design, shows two saints kneeling in the half-light of the fore-

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ground. To the left is St. John the Baptist, with his cross; to the right, St. Anthony with book, bell and Greek T staff. Behind them, supported on a dark cloud, is the Virgin holding the Child who stretches out his small right hand in an attitude of blessing. Being unfinished the picture gives us an excellent understanding of Veronese's technical methods. To begin with the canvas was completely covered with an opaque "middle-tone." Over this he applied his lights and darks, allowing the original tone to show through at intervals. Next, a distinct outline was drawn round the figures giving them a certain decorative value. Here work on the picture was broken off; to have finished it, Veronese would have worked over the whole, with a series of scumbles and glazes, building up the fine, subtle color effects for which he was noted. Even here the colors are extremely beautiful and show that final success came from early manipulation. In spite of its low tone of brown, the picture is undarkened by black shadows; even the folds in St. Anthony's gown are of a low vibrant red. In contrast to these warm tones, is the figure of the Virgin, conceived in Veronese's "silvery chord," and dramatically placed against a yellow sky.

The freedom of the artist's brush work is particularly apparent in the handling of the Virgin's robe; in fact it is in these strokes of vigorous, expressive paint, that Veronese shows his emotional quality, and makes one believe that even the greatest critics have strayed in over-emphasizing his impersonality.

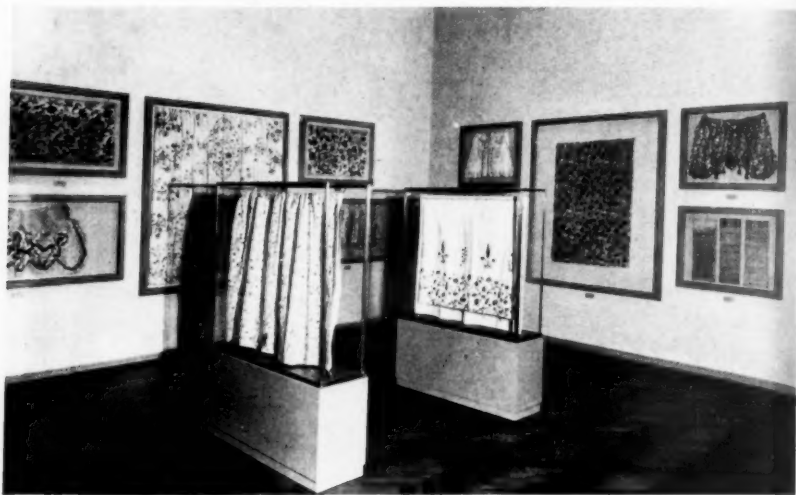
For here, in a setting of cloud and ether, he has designed a drama of "other world-



DETAIL. MADONNA WITH SAINTS, BY PAOLO VERONESE

liness," and no one can deny a spiritual existence to his characters of the young Madonna, the light-haired Child, and the two ascetic Saints. Summoned from a world of spirit they remain fixed on canvas, as though for a moment their creator had given them the breath of existence, and in the next would clothe them with the color and rich detail of mundane life. But something prevented him from overwhelming the scene with his customary splendor, and the picture was laid aside. We may wonder why some studio assistant wasn't allowed to finish it off; fortunately it escaped such a depredation, and has come down to us intact, a valuable document in the history of Italian painting, and a remarkable illustration of the diversity of the artist's mind.

D. C. R.



THE AGNES W. ALLERTON WING. GALLERY OF NEEDLEWORK

THE AGNES W. ALLERTON AND DECORATIVE ARTS WINGS

TWO important additions to the Art Institute were formally opened in January: the Agnes W. Allerton Wing for Textiles, the gift of Robert Allerton; and the Decorative Arts Galleries, displaying historic furniture, tapestries and the kindred arts.

The Allerton Wing dedicated to the textile arts is not only a significant recognition to this phase of art expression but is a remarkable tribute to one who appreciated the beautiful products of needle and loom, and during her lifetime, collected and treasured examples of this work, as others have collected and treasured paintings. Two of the five galleries, making up the wing, are filled with needlework from the rare periods of Queen Elizabeth and Queen Anne, recruited from the collections of Miss Elizabeth McCormick and The Needlework and Textile Guild and Mrs. Fred Mandel has lent some remarkable examples of "fil tiré."

The large central gallery is devoted to woven work and is now filled with some "metal brocades," the gifts of Mrs. Emily Crane Chadbourne, The Antiquarian Society, and Martin A. Ryerson

while Mrs. Potter Palmer has loaned examples for this room. Lace, the special treasure of gallery four, includes Valenciennes flounces from Mrs. Allerton's collection, a regal altar-cover in "Gros point de Venise" and a filet spread, lent by Mrs. Rockefeller McCormick, some figurized Gothic pieces from Mrs. Emily Crane Chadbourne, and a wide flounce of "point d'Argentan," from Miss Elizabeth McCormick. Martin A. Ryerson's gift, "The History of Woven Textiles" occupies the whole of gallery five and is an interesting series of rare fragments, mounted chronologically on swinging frames, so as to show at a glance the whole history of weaving from 2000 B.C. to the present day. Joining this gallery and connecting it with the other wing, is a small room containing a very rare collection of bead and "stump" work.

The Decorative Arts Wing, three galleries of which are occupied for the most part by objects loaned from the collections of The Antiquarian Society, contains many splendid gifts of Gothic and Renaissance times, the warm tones of old wood and

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THE DECORATIVE ARTS WING. ENGLISH GALLERY SIXTEENTH AND SEVENTEENTH CENTURY

tapestry emphasized by the background of simple blue walls. A fine collection of stone figures reinforces the spirit of these groups. Statues of carved wood, of which "St. Bridget of Sweden," the gift of Lucien Demotte is a distinguished example; the celebrated Franco-Teutonic tapestry from Mrs. Rockefeller McCormick's collection; and a recent gift of a large, important French Gothic tapestry from Mrs. Charles H. Schweppe, are outstanding pieces.

Paralleling these galleries are rooms devoted to the English and French Collections. Here a mauve tint has been used for the walls, and the rich coloring of the tapestries and the delicate proportions of the furniture are displayed to great advantage. The seventeenth century gallery contains chests, tables, stools, and seats from the Chadbourne Collection of English pieces, brightened by five verdure arras, four lent by Mr. and Mrs. Potter Palmer, and one given by Mr. Allerton. The eighteenth century room, containing as a focal point the large Grinling Gibbons overmantel, is distinguished by a number of well-designed chairs, all possessing their original petit point seats. These latter are the gifts of Mrs. John Borden, Mr. George

F. Porter, Mr. Robert Allerton and The Antiquarian Society. Mrs. Charles Netcher has presented some fine examples of Chelsea and Whieldon ware, and these ceramics add an almost domestic note to the very dignified assemblage.

The French gallery is characteristically light and gay in tone. Two sparkling Boucher tapestries from the Charles Deering Collection make a lovely background for Louis XV and Louis XVI period canapés: there are some beautifully made arm chairs, stools, and small tables. A rare Francois I table, and two Régence chairs are interesting variations.

The structure of these eleven galleries presents a radical departure from the usual museum backgrounds as all stylization has been suppressed and the proportions of the rooms and their structural details have been studied. The lighting is based on the "Holophane System," the electric units being enclosed in metal boxes flush with the ceiling, and equipped with diffusing plates to eliminate all shadows. This careful study has done much to create a series of successful galleries, where, against simple backgrounds, the distinguished objects are allowed to speak for themselves. B. B.

IMPORTANT ADDITIONS TO THE PERSIAN COLLECTION



FIG. 1. GABRI BOWL. THE LOGAN-PATTEN-
RYERSON COLLECTION

IN the spring of the year 1925, Dr. Arthur Upham Pope spent some time in Persia, selecting objects for the Persian collection of the Art Institute, with the idea of increasing the collection and broadening its scope, without duplicating types already represented. The expedition was financed jointly by Mr. Frank G. Logan, Mr. Martin A. Ryerson, and Mr. Henry J. Patten. These pieces are now being placed on exhibition in the new Persian gallery in the Hutchinson Wing, where they take their places in the collection which was inspired by Dr. Gunsaulus. There are included fifty-seven pieces of pottery and tiles, and a large number of fragments of great interest and value for study purposes; nine pieces of glass, sixteen pieces of metal work, five carved stucco fragments, a stone mihrab,¹ two lacquer pen boxes, ten examples of textiles, three books, a book-binding, several manuscript leaves, and seventy-nine pottery fragments from Fostat, Egypt, bottoms of decorated bowls, and water filters pierced in a great variety of patterns.

¹ A mihrab is the niche in a mosque indicating the direction of Mecca, towards which the Moslems turn to pray. This example—a stone slab—probably came from a private house.

An early and most important Persian group, called Gabri, dates from the eighth to the eleventh century. Most of the examples are bowls with rounding sides or broad and shallow dishes, often irregular in form and rough in execution. The decorative motives are arabesques and spirals, hatchings and other sketchy ornament, bands of lettering, bird, animal, and plant forms, often highly conventionalized, sometimes so rudely scrawled as to be hardly recognizable. The technique is known as "sgraffito." The body of clay, generally red or reddish, sometimes buff or yellow, is covered by a coating of white slip (liquid clay). Through this slip coating the decoration is scratched, and is afterwards covered with transparent glaze, which in these bowls is usually of an ivory color. Two of the bowls show a design outlined by incised lines which appear slightly darker than the ivory tone of the ground, the only other color being a green band around the edge. The decoration in one is a band of stiff birds and palmettes, with a bird in the center, while in the other is a simple, freely drawn conventionalized flower. Many exhibit an extensive use of green, combined with a very crude form of



FIG. 7. LUSTER TILE. THE LOGAN-PATTEN-
RYERSON COLLECTION

drawing (Fig. 1). The pattern usually covers the entire inner surface, all spaces being filled with scrolls, spirals, scallops and crosshatchings. The incised outline is often followed, none too closely, by a green line, and the ground may be freely sprinkled with green dots. Animal and bird forms, scarcely distinguishable as such, appear in addition to geometric patterns. Brown is used in the bowl illustrated (Fig. 2). On the inner surface of another of the bowls, three turkeys, joined together, stand out in slight relief, as the ground is scraped away and stained reddish brown. An eagle with spread wings is conventionalized to fill the interior of a similar bowl. A band of Kufic lettering, with decorative scrolls, within the rim of one of the bowls, is beautifully drawn, and, standing in slight relief against a brown ground, is a very pleasing restrained decoration, delicate and lacy (see page 44). Charming and unusually careful drawing and well organized design are seen in what appears to have been an albarello, of which, unfortunately, only some fragments remain (Fig. 4). A series of horizontal bands, gradually widening toward the bottom, present in turn conventional rosettes, leaves, engaging and spirited little birds and sedate fishes. The ground color is deep ivory, but alternate



FIG. 2. GABRI BOWL. THE LOGAN-PATTEN-RYERSON COLLECTION

bands are colored, irrespective of design, by rich green and brown bands of transparent glaze. This piece may be earlier than any of the others.

A series of red pottery jars, large and small, judged by their simplicity of form, may date from an early period. They have round bottoms and wide mouths, small applied ornaments to imitate rope handles, or rudely incised geometric patterns. One jar (Fig. 5) whose upper half is divided into two concave horizontal bands, is painted in thin brownish black pigment, with stars, small stripes with crosshatchings, and cocks which resemble those found on certain Gabri dishes.²

Chinese influence extended to Persia at least as early as the T'ang Dynasty (A.D. 618-906), when a corresponding Persian influence was reflected in Chinese pottery. One bowl of the collection, with incised design of the Gabri type, has a creamy glaze streaked with green, brown, and manganese, in evident imitation of some of the Chinese ware of the T'ang Dynasty. An early Rhages bowl has an opaque glaze with bright blue and green streaks in four groups, a pleasing adaptation of the foreign style.

Another group of bowls, produced at a later period than the Gabri ware, manifests the characteristic beauties and likewise the

²Maurice Pezard. *La Céramique Archaïque de l'Islam*. Paris, 1920: Vol. II, Plate XLII.



FIG. 9. STUCCO CARVING. THE LOGAN-PATTEN-RYERSON COLLECTION



FIG. 6. LUSTER BOWL. THE LOGAN-PATTEN-RYERSON COLLECTION

defects of Persian pottery generally. For in spite of the coarseness of the clay of which they are made, and notwithstanding a frequently noticeable irregularity of shape—or perhaps, partly because of these weaknesses—they maintain an air of charming fragility, a delicacy and subtlety of outline, combined with exquisite and lovely color. The colors are usually turquoise blue, cobalt blue, and green. The decoration is for the most part very simple, if indeed, there is any at all, and usually consists of an incised border, a narrow band of floral scroll, perhaps, around the inside, or a design painted in black under a transparent glaze. The softness of texture of the glaze, and its purity of color, are particularly attractive in a small bowl which is nicked in four foliations at the edge, following the Chinese manner in the Ting ware bowls.

In the city of Rhages, where a Persian court indulged its artistic and luxurious tastes in practical independence of the Caliphate of Bagdad, until the destruction of the city by the Mongols in 1221, there was made a type of pottery of which we

have a number of pieces, many with a rich cobalt blue glaze often called lapis. A handsome octagonal bowl of this color is molded in the same pattern as a turquoise blue bowl in the Gunsaulus collection. The design is derived from Sassanian reliefs of winged sphinxes and riders, opposed, in alternate panels; similar in motive, with peacocks and winged animals, is the decoration of a ewer with a very delicate and lovely pale blue glaze. The decoration of other pieces is incised, so that the lines show a deeper color where the glaze has run into them more thickly. A large and handsome bowl (Fig. 6) elaborately decorated in rich golden brown luster, is one of the most important pieces of the collection; it is well preserved, though repaired and restored in several places. In a circular panel in the center is a horseman between two conventional cypress trees. Outside this is a border of running animals reserved in white on a luster ground, a band of seated figures, separated by cypress trees, and another band of running animals, each reserved in white in a luster panel. On the sides are panels with arabesques, containing medal-

lions with horsemen, and below the rim is a border of lettering. On the flattened rim is a procession of animals with human heads, and below the rim outside are a band of inscription, a broad band of allover pattern made up of arabesques with palmettes, and below this, a fret border. The design completely covers the surface in a regular and ordered manner, without overcrowding, producing a rich and sumptuous effect both in color and pattern.

A jar and several bottle-shaped vases with slender necks and flaring or bulbous mouths are decorated with bands of Kufic lettering interlaced with slender arabesque scrolls in relief under a turquoise blue glaze. These were probably made in Persia during the fourteenth century. Interesting and unusual is a small rectangular piece in the form of a building with an open court supported by crudely modelled half-figures, the outside decorated with animals painted black, showing through the transparent glaze.³

A large number of fragments from the rubbish heaps of Fostat, dating from the ninth to the fourteenth or fifteenth century, display a great variety of ornamentation and luster decoration. There are charming geometric designs in delightful colors, and birds, rabbits and other animals in whimsical decorative aspect; there is also a collection of filters in unglazed buff pottery, pierced in attractive motives adapted often with humor and spirit. One bowl, recon-

structed from fragments, is characteristic of a type of Egyptian ware made under the Mamelukes, which has a yellow and brown decoration.

Since tiles were extensively used as wall decoration, they play an important part in Persian ceramics; a number of types are represented either in single tiles, or by fragments. Wall tiles make use of luster ranging from pale yellow to red brown, in combination with arabesques in relief (Fig. 7) or with fascinating patterns of birds and scrolls reserved on the luster ground. A group of tiles of the Shah Abbas period (A.D. 1587-1628) in the colors which were used in the decoration of the palace walls at that time, has been arranged as a panel. Seated figures and animals are represented in formal arrangement. Two characteristic Damascus wall tiles of the seventeenth century are principally blue on white, with the pattern outlined in black with some green and manganese; their design of large palmettes is also typical. Each tile was part of an allover pattern, which covered the entire wall with a cool and light surface, filling the room with softly luminous or glowingly colorful atmosphere. Tiles likewise were used to pick out patterns of brilliant color on more somber façades.

Of special interest are the stucco carvings dating from the early centuries of the Muhammadan era. Among these are a hippocampf, a lion, with details rather crudely incised, a human figure, seated, and a very interesting man's head (Fig. 8)

³A similar piece is illustrated in E. Kühnel, *Islamische Kleinplastik*. Berlin 1915, p. 100.



FIG. 4. ALBARELLO.



FIG. 8. STUCCO CARVING.



FIG. 5. RED POTTERY JAR.

THE LOGAN-PATTEN-RYERSON COLLECTION

with a Sassanian royal headdress. The largest of the fragments, and probably the latest in date, is from a frieze, and shows an armored horseman, charging, with lance (Fig. 9), in rhythmic rather than vigorous motion; the details are carved in relief, and such of the background as remains shows that it was filled with flowers and foliage in rather deeply cut relief. D.K.W.

AWARDS IN THE ANNUAL CHICAGO EXHIBITION

THE Thirty-Second Annual Exhibition by artists of Chicago and vicinity opened February 9, and will continue on view until March 21. The following prizes have been awarded:

The Mr. and Mrs. Frank G. Logan medal and prize of seven hundred and fifty dollars, to Paul Trebilcock for "Portrait of a Painter";

The Mr. and Mrs. Frank G. Logan medal and prize of five hundred dollars to J. Theodore Johnson for "Portrait";

The Fine Arts Building purchase prize of five hundred dollars for a painting to be given to the Chicago public schools through the Chicago Public School Art Society divided between Kate A. Townsend for "The Silver Pitcher" and Mary H. Beuhr for "Flower Arrangement";

The John C. Shaffer prize of five hundred dollars to Ivan Le Lorraine Albright for "The Lineman";

The Mr. and Mrs. Jule F. Brower prize of three hundred dollars to Frederic V. Poole for "Lacquer";

The William Randolph Hearst prize of three hundred dollars to Rudolph F. Ingerle for "Swappin' Grounds";

The Edward B. Butler purchase prize of two hundred dollars for a painting to be presented to the public schools of Chicago, to Marques E. Reitzel for "His First Circus";

The Mrs. Julius Rosenwald purchase prize of two hundred dollars for a painting to be presented to the public schools of Chicago, to Mrs. Vernon T. Kirkbride for "Cut-outs";

The Joseph N. Eisendrath prize of two hundred dollars to J. Theodore Johnson for "Susanne";

The Harry A. Frank prize of one hundred and fifty dollars to Francis Chapin for "Study: Nude";

The Municipal Art League prize of one hundred dollars for portraiture to Oskar Gross for "Self-portrait";

The Englewood Woman's Club prize of one hundred dollars to Francis Chapin for "Church of the Holy Comforter, Kenilworth";

The Mrs. John C. Shaffer sculpture prize of one hundred dollars to Oskar J. W. Hansen for "Madonna";

The Marshall Fuller Holmes prize of one hundred dollars to W. Vladimir Rousseff for "Study for a Mural";

The Rogers Park Woman's Club prize of one hundred dollars to Lucile Kaltenbach for "Life on the Beach; No. 3" (water-color);

The Chicago Woman's Aid prize of one hundred dollars to Leonore Smith Jerrems for "Lunaria";

The Julia Knapp Memorial prize of one hundred dollars to A. McD. Vincent for "Back Steps";

The Clyde M. Carr prize of one hundred dollars to Walter Sargent for "Yggdrasil";

The Robert Rice Jenkins prize of fifty dollars to Davenport Griffen for "The Prodigal's Brother";

The Mrs. William O. Thompson prize of one hundred dollars to Will Haenel for "Torn Stocking."

NOTES

GIFTS AND BEQUESTS—The Art Institute has recently benefited from a number of generous gifts. Mrs. W. G. Field has given \$12,000 to establish the Wentworth Green Field Memorial Fund, the income of which is to be applied to the purchase of works of art. Robert Allerton has contributed three gifts to the Museum in sums of \$10,000, \$25,000, and \$25,000. William J. Chalmers and Joan A. Chalmers are establishing a fund of \$10,000 of which \$1,000 has been received. The following bequests are acknowledged: \$25,000, unrestricted as to principal or interest from the Estate of Charles Deering; \$5,000 unrestricted as to principal or interest from the Estate of Edward H. Valentine. Certain other be-

quests are to have their incomes devoted for general purposes: \$30,000 from the Ernest A. Hamill Estate, \$10,000 from the Arthur B. Jones Estate; \$5,000 from the William N. Eisendrath Estate, and \$10,000 from the Estate of Mrs. Elizabeth J. Ward, the income of which is to be applied to the School.

Cyrus Hall McCormick and Frederick T. Haskell have contributed in further subscription to the Hutchinson Wing Fund; the former \$5,000, the latter, \$2,000.

Mrs. Anna Louise Raymond has made an additional gift of \$2,000 (to the gift of \$10,000 already reported) which permits an appropriation of \$4,000 for the James Nelson Raymond Public School and Children's Lecture Fund for 1928.

Martin A. Ryerson has made a gift of \$5,400 to the Library and the Museum. Potter Palmer, Frank G. Logan, Alfred E. Hamill and Walter S. Brewster, have contributed amounts of \$1,000 each to Library construction. Frank G. Logan has made a gift of \$1,500 for cases for the Gunsaulus Collection of Persian Pottery. The sum of \$20,000 has been received from Frederic C. Bartlett to establish a maintenance fund for the Helen Birch-Bartlett Memorial Collection. "The Employees' Loan and Benefit Fund," has been established by a gift from Walter S. Brewster of \$4,900.

SCHOLARSHIP FUNDS—Certain scholarship funds have received additions or have been newly established. The Renaissance has created a new scholarship; \$1,500 has been added to the Dearborn Seminary Alumni Association Scholarship Fund;

the Vanderpoel Art Association has renewed its \$200 Scholarship; and a fund of \$4,000, has been given to award annually a scholarship to be known as "The Riordan-Morey Scholarship."

BENEFACTORS—In recognition of their generosity to the Art Institute the following friends have been made benefactors: Mrs. W. Chauncey McCormick and Mrs. Richard Ely Danielson and Percy B. Eckhart.

THE DEERING COLLECTION

THE February BULLETIN announced a gift of the Charles Deering Collection of etchings by Zorn to the Print Department by his daughters, Mrs. W. Chauncey McCormick and Mrs. Richard Ely Danielson. We have now to announce another benefaction by the same donors: the remaining prints and drawings numbering in all nearly five thousand items. This gift which very greatly increases the Museum's possessions includes a very complete survey of the whole lithographic field, many examples by Dürer and Rembrandt, as well as a most comprehensive representation of nineteenth century artists. These with some drawings by Rembrandt and by members of his school, some very fine designs by Beardsley, a Gavarni, a Daumier, a very important study for one of Whistler's lithographic nudes and many other attributed examples make, perhaps, the most important acquisition of the Print Department since its installation. Early numbers of the BULLETIN will contain detailed account as the material is more leisurely examined. McK.

EXHIBITIONS

- January 12-April 1—Four Centuries of Etching and Engraving. *Gallery 16.*
- January 26-March 21—The Horace M. Swope Collection of Chiaroscuro Prints. *Gallery 14.*
- February 9-March 21—Thirty-Second Annual Exhibition by Artists of Chicago and Vicinity. *Galleries 251-261.*
- February 9-March 21—Eighteenth Annual International Exhibition of Etchings under the management of the Chicago Society of Etchers. *Galleries 12 and 13.*
- February 8-March 7—The Moslé Collection of Japanese Color-prints. *Galleries 114 and 5.*
- March 1-April 2—Felt Posters and Toys from Italy. *The Children's Museum.*
- March 28-May 6—(a) Eighth International Exhibition of Water-colors, Drawings, Miniatures and Pastels. (b) Modern European Sculpture.

ACCESSIONS

DECORATIVE ARTS

GIFTS

- Dutch glass stein, 18th century. *Mrs. E. E. Hanchett.*
 8 pieces of old English glass. *Mrs. Charles Netcher.*
 8 Russian brocades. *Mrs. Charles Netcher.*
 Rug, Spanish, purchased from the *Acery and Stickney Funds.*

LOANS

- 8 pieces of lace (fil tiré). *Mrs. Frederic Mandel.*
 3 pieces furniture, English, 18th century.
Mrs. John Borden.
 42 pieces of pewter. *Mrs. William O. Goodman.*

PAINTINGS AND SCULPTURE

GIFTS

- "Old Farm Hand," painting by James Chapin. *The Mr. and Mrs. Frank G. Logan Portrait Prize.*
 "Alaska," painting by Rockwell Kent. *Mrs. John Borden.*
 "Gurnet's Head," water color by William Turner. *C. D. Tripp.*

LOANS

- "The Earl and Countess of Essex," two portraits by Hoppner. *Joseph E. Tilt.*
 "Leda," water color by Emile Bourdelle. *Robert Allerton.*

CHILDREN'S MUSEUM

GIFTS

- Alphabet by Tony Sarg. *Mr. and Mrs. Howard T. Willson.*
 Japanese drum and Japanese prints. *Mr. S. Nakaide.*
 Group of illustrated French books. *Mrs. Mima de Manziarly Porter.*
 Egyptian Stele, XVIII dynasty, 2 ushabti, Predynastic clay monkey, 9th century Coptic bone doll, Arab lamp from Fostat, 14th century. *Mrs. Carolyn Wicker.*

LOANS

- Japanese toys. *Miss Jessie M. Sherwood.*
 Japanese lantern. *Miss Helen Gunsaulus.*

PRINTS AND DRAWINGS

GIFTS

- 17 French War posters. *Carl Demont.*
 31 modern Swiss posters. *Mrs. Mima de Manziarly Porter.*
 3 aquatints by R. Varin. *E. Byfield.*
 4 woodcuts by Svabinsky. *Alfred E. Hamill.*
 5 chiaroscuro prints by Goltzius. *Alfred E. Hamill.*

LOANS

- 66 French and English 18th century color prints. *M. Knoedler and Co.*

ORIENTAL ART

GIFTS

- 2 Japanese prints by Hiroshige and Shunsho. *Benjamin Smith.*
 2 Chinese gilt-bronze figures. *Miss Kate S. Buckingham, for the Buckingham Collection.*
 147 Japanese textile fragments. *Martin A. Ryerson.*

LOANS

- 52 pieces of Chinese pottery and porcelain. *Russell Tyson.*
 8 pieces of Chinese pottery and porcelain. *Samuel Marx.*



ALASKA, BY ROCKWELL KENT

CHINESE GILT-
BRONZE FIGUREOLD ENGLISH
WINE GLASS

MARCH AND APRIL LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

A. SIMPLE RULES FOR HOME DECORATION IN THEORY AND PRACTICE

MONDAYS, 1:30 P.M. REPEATED AT 2:30 P.M.

MARCH

- 5—Color Schemes for the Winter Home.
- 12—Color Schemes for the Summer Home.
- 19—Winter Draperies.
- 26—Summer Draperies.

APRIL

- 2—Stenciling.
- 9—Block Printing.
- 16—Tie Dyeing.
- 23—Batik Dyeing.
- 30—Fabric Painting.

B. GALLERY TOURS OF PERMANENT AND LOAN PAINTINGS

TUESDAYS, 12:30 to 1:15 P.M., 3:45 to 4:30 P.M.

MARCH

- 6—Egypt.
- 13—Greece.
- 20—Rome.
- 27—Medieval France.

APRIL

- 3—Gunsaulus Hall.
- 10—The Children's Museum.
- 17—Japanese Prints.
- 24—Chinese Paintings.

C. SKETCH CLASS FOR NOVICES

FRIDAYS, 10:30 A.M. to 12:00 NOON

MARCH

- 2—Figure Composition.
- 9—The Poster.
- 16—Lettering.
- 23—One Point Perspective.
- 30—Three Point Perspective.

APRIL

- 6—Diagonal Measurements.
- 13—Perspective of Circles.
- 20—Perspective of Shadows.
- 27—Perspective of Reflections.

D. GALLERY TOURS OF THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 to 1:15 P.M., 3:45 to 4:30 P.M.

MARCH

- 2—Artists of Chicago and Vicinity.
- 9—International Exhibition of Etchings.
- 16—Artists of Chicago and Vicinity.
- 23—Lenci Posters and Dolls.
- 30—International Water Color Exhibition.

APRIL

Subjects to be announced.

E. THE ART OF TODAY

FRIDAYS, 2:30 P.M.

MARCH

- 2—Spain.
- 9—Italy.
- 16—Switzerland.
- 23—Germany.
- 30—Holland.

APRIL

- 6—Hungary.
- 13—Czechoslovakia.
- 20—Poland.
- 27—Sweden.

F. THE ENJOYMENT AND PRACTICE OF THE ARTS FOR CHILDREN PROVIDED UNDER THE JAMES NELSON RAYMOND PUBLIC SCHOOL AND CHILDREN'S LECTURE FUND

SATURDAYS, 1:30 to 2:20 P.M.

MARCH

- 3—Tie Dye.
- 10—Stenciling.
- 17—The Easter Card.
- 24—Action Drawing.
- 31—The Easter Story in Art.

APRIL

- 7—Spring Paintings.
- 14—Spring Sketching.
- 21—Marine Painters.
- 28—Water Sketching.

TUESDAY LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL AT 2:30 P.M.

MARCH

- 6 Lecture: "Plants and Planting for the Home Grounds." Noble P. Hollister, Chicago landscape architect.
- 13 Lecture: "Art, the New Adventure." Alfonso Iannelli, Head of Department of Design, Art School of The Art Institute of Chicago.
- 20 Lecture: "Landscape Architecture in America." Ralph Rodney Root, Chicago landscape architect.
- 27 Lecture: "The Value of the Museum to the City." Ethelwyn Bradish, Museum Instructor, The Metropolitan Museum of Art.

SUNDAY CONCERTS AND LECTURES

FULLERTON HALL

Concerts will be given on the following Sunday afternoons at 3 and 4:15 o'clock by the Little Symphony Ensemble: March 4-11-18-25. Admission twenty-five cents.

Lectures on Italian Sculpture will be given every Sunday during the month of March at 5:30 o'clock. On March 4, Miss Helen Mackenzie will speak on "The High Renaissance in Florence," on March 11, will take as her subject, "The High Renaissance in Venice." Mr. Lorado Taft will devote the last two Sundays: March 18, and March 25, to "Italian Sculpture."

THE RESTAURANT

The Cafeteria is open every day from 11 to 4:45 o'clock.

The Mather Tea Room is open from 11:30 to 4:45 o'clock, serving both table d'hôte and à la carte luncheons from 11:30 to 2:30, and afternoon tea from 2 to 4:45 o'clock.

Arrangements for special luncheons, small parties, and afternoon teas in the Tea Room may be made with Miss Aultman.

THE DEPARTMENT OF MUSEUM INSTRUCTION

The Department of Museum Instruction offers the following lectures and classes open to anyone upon purchase of a ticket of twelve lectures for five dollars. This ticket may be used in any of the courses except the sketch classes for which a special fee is required.

THE ART CENTERS OF ITALY

Rome, Naples and its environs. Sicily.

MONDAYS AT 11:00 A.M.

Miss Parker

SKETCH CLASS FOR NOVICES

TUESDAYS AT 10:00 A.M.

Mrs. A. W. Burnham

TUESDAYS AT 10:15 A.M.

Mr. D. C. Watson

FRIDAYS AT 1:30 P.M.

Mrs. Burnham

THE DEVELOPMENT OF PAINTING
IN NORTH EUROPE

The Dutch Little Masters. Cranach. Dürer. Holbein.

WEDNESDAYS AT 2:30 P.M.

Miss Mackenzie

THE CURRENT EXHIBITS

A series of lectures for those busy during the day.

MONDAYS AT 7:00 P.M.

Miss Upton

THE CURRENT EXHIBITS

TUESDAYS AT 11:00 A.M.

Miss Parker

PERIOD FURNITURE AND ITS
BACKGROUND

The eighteenth Century in France. American Colonial furniture. Modern furniture.

THURSDAYS AT 11:00 A.M.

Miss Parker

THE HISTORY OF ARCHITECTURE

Gothic architecture in France, Italy and England

FRIDAYS AT 11:00 A.M.

Miss Mackenzie

A TRIP AROUND THE WORLD

Free illustrated talks for children.

SATURDAYS AT 9:20 A.M.

Miss Mackenzie

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